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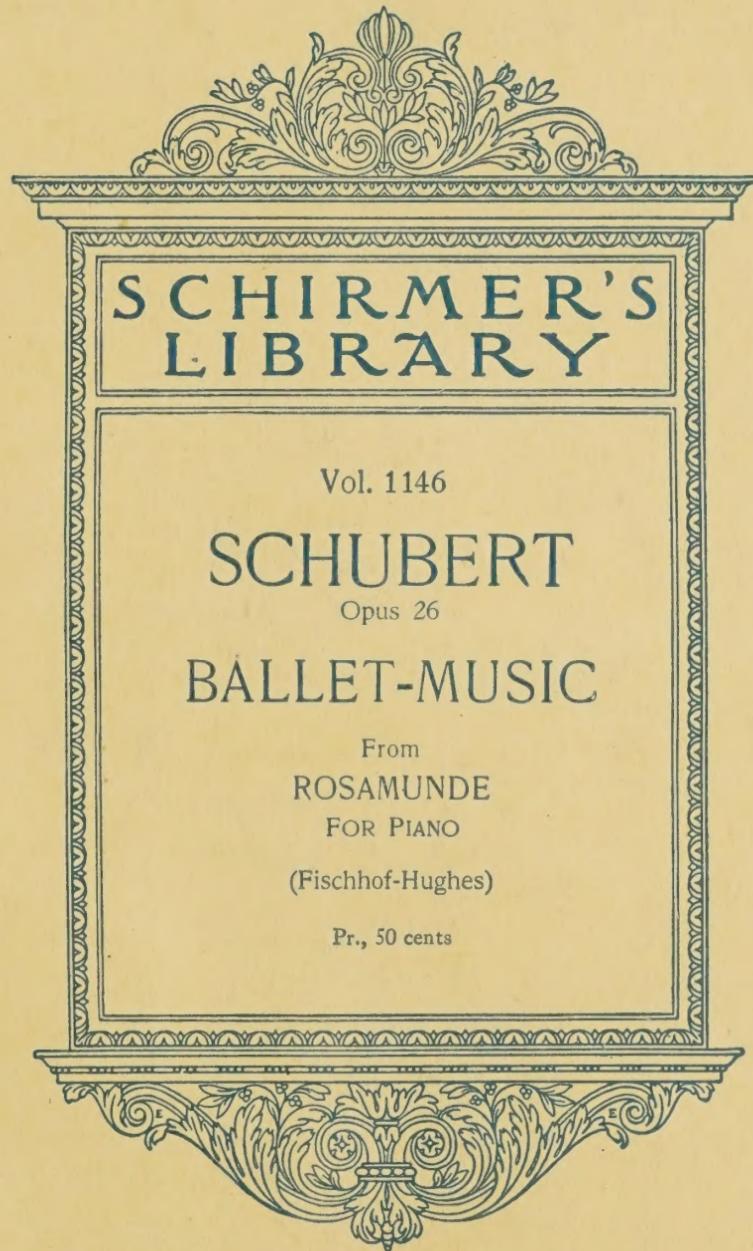
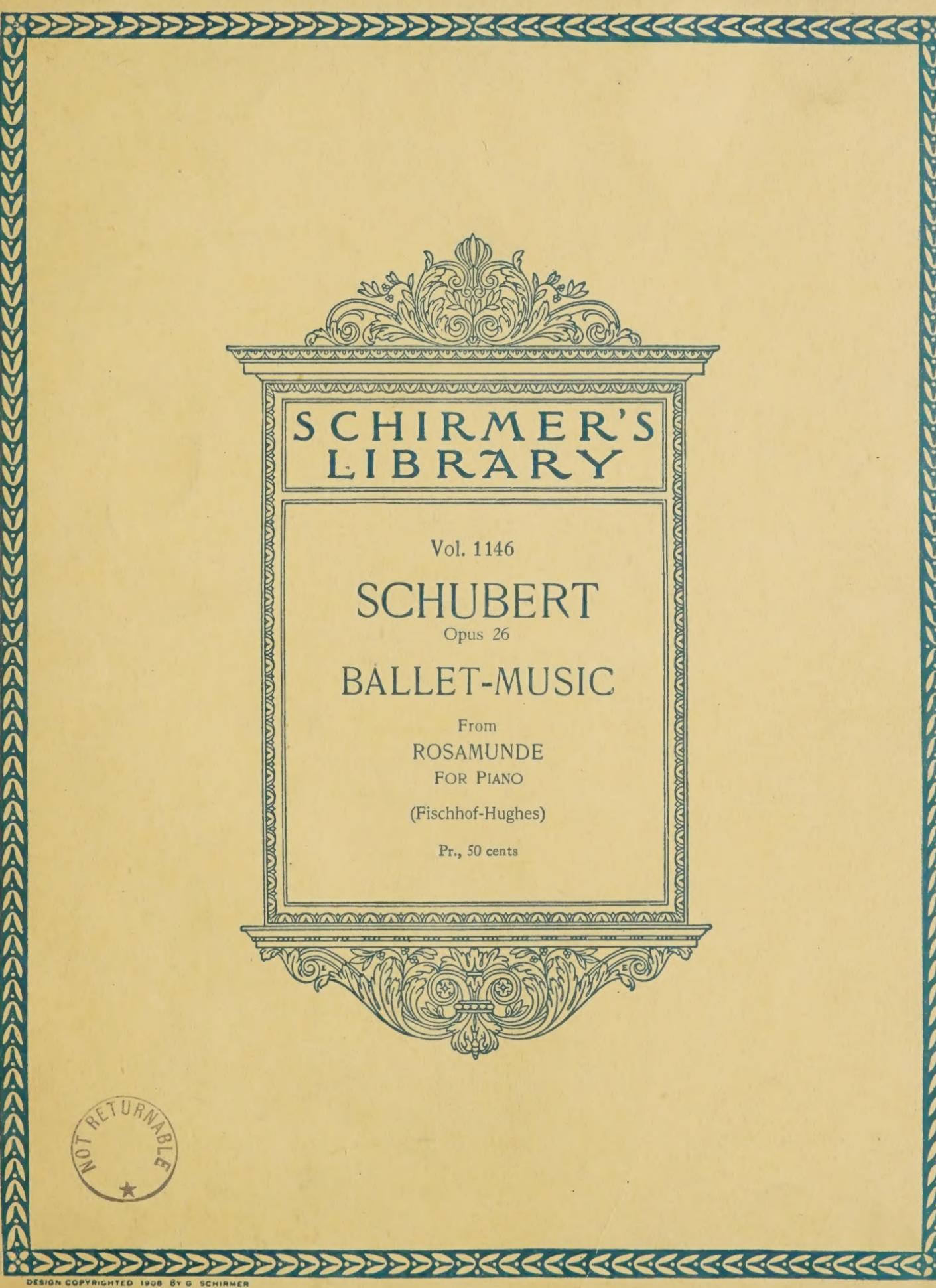
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Opus 26
BALLET-MUSIC

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Vol. 1146

BALLET-MUSIC

From
ROSAMUNDE

By
FRANZ SCHUBERT

Opus 26

Transcribed for Piano by
ROBERT FISCHHOF

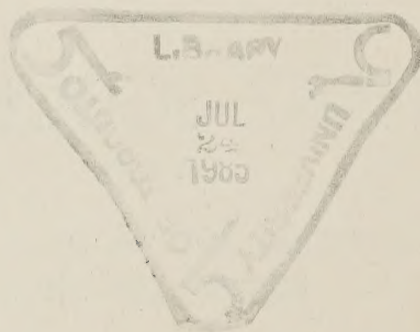
Edited by
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Ballet-Music

from
Rosamunde

Edited by
Edwin Hughes

Franz Schubert. Op. 26
Transcribed by
Robert Fischhof

Allegretto moderato (♩ = 92)

Piano

mp marcato

p

Ped. simile

leggero

f

p una corda

ff marcato
tre corde

Ped. simile

This system contains the first two measures of the piece. It features a grand staff with treble and bass clefs. The music is in 3/4 time, indicated by the 'tre corde' marking. The first measure has a forte (ff) dynamic and a marcato (marked) articulation. The second measure continues the pattern. The pedal instruction 'Ped. simile' is written below the bass staff.

mf

poco rit.

leggiere

a tempo

p dolce con grazia

This system contains measures 3 through 8. Measure 3 starts with a mezzo-forte (mf) dynamic. Measures 4 and 5 are marked 'poco rit.' (ritardando). Measure 6 is marked 'leggiere' (light) and 'a tempo'. Measures 7 and 8 are marked 'p dolce con grazia' (piano, sweetly with grace). The music shows a change in texture and dynamics.

stacc.

This system contains measures 9 through 14. Measure 9 is marked 'stacc.' (staccato). The music continues with various articulations and fingerings indicated by numbers above the notes. The bass staff shows a steady accompaniment.

Ossia *ff*

ff

This system contains measures 15 through 20. Measure 15 is marked 'Ossia ff' (Ossia, fortissimo). Measure 16 is marked 'ff' (fortissimo). The system concludes with a final chord in measure 20. The notation includes various fingerings and articulations throughout.

First system of musical notation. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains several measures with complex fingering: a triplet of eighth notes (2, 5, 4) and a quarter note (4), followed by a triplet of eighth notes (3, 2, 1). The bass staff has a similar triplet of eighth notes (2, 5, 4) and a quarter note (4). Dynamics and markings include *molto-dim. e legato*, *rit.*, *p* (piano), *pp dolce* (pianissimo dolce), *una corda* (one string), and *Ped. simile* (pedal similar).

Second system of musical notation. The treble staff continues with complex fingering, including a triplet of eighth notes (2, 5, 4) and a quarter note (4). The bass staff has a similar triplet of eighth notes (2, 5, 4) and a quarter note (4). Dynamics and markings include *dolcissimo ppp* (dolcissimo pianissimo) and *p poco rit.* (piano poco ritardando).

Third system of musical notation. The treble staff continues with complex fingering, including a triplet of eighth notes (2, 5, 4) and a quarter note (4). The bass staff has a similar triplet of eighth notes (2, 5, 4) and a quarter note (4). Dynamics and markings include *pp più rit.* (pianissimo più ritardando) and *p a tempo* (piano a tempo).

Fourth system of musical notation. The treble staff continues with complex fingering, including a triplet of eighth notes (2, 5, 4) and a quarter note (4). The bass staff has a similar triplet of eighth notes (2, 5, 4) and a quarter note (4). Dynamics and markings include *leggiere* (leggiero) and *Ped. simile* (pedal similar).

Fifth system of musical notation. The treble staff continues with complex fingering, including a triplet of eighth notes (2, 5, 4) and a quarter note (4). The bass staff has a similar triplet of eighth notes (2, 5, 4) and a quarter note (4). Dynamics and markings include *f* (forte) and *p una corda* (piano una corda).

ff marcato
tre corde

Ped. simile

leggiere

mf

poco rit.

a tempo

p dolce con grazia

Ossia

ff

molto dim. e rit.
legato

The musical score is written for piano and consists of four systems of staves. The first system begins with a forte (*ff*) and marcato dynamic, with the instruction *tre corde* (three chords). It includes a *Ped. simile* (pedal similar) marking. The second system features a *leggiere* (light) dynamic and a *mf* (mezzo-forte) section. It includes tempo markings *poco rit.* (a little slower) and *a tempo*, and a performance instruction *p dolce con grazia* (piano, sweetly with grace). The third system continues the piece with various articulations and fingerings. The fourth system includes an *Ossia* (alternative) section and concludes with a *ff* dynamic and a *molto dim. e rit. legato* (very diminuendo and slowing down, legato) instruction.

First system of musical notation. Treble and bass staves. Fingerings: 2, 5, 4, 2 (treble); 3, 2 (bass). Dynamics: *p*, *pp dolce*. Pedal: *Ped. simile*. String instruction: *una corda*.

Second system of musical notation. Treble and bass staves. Dynamics: *dolcissimo ppp*, *p poco rit.*, *pp più rit.*, *a tempo ppp*. Pedal: *Ped. simile*. String instruction: *una corda*.

Third system of musical notation. Treble and bass staves. Pedal: *Ped. simile*.

Fourth system of musical notation. Treble and bass staves. Fingerings: 2, 1, 3, 2, 1 (treble); 5, 4 (bass). Dynamics: *p*, *pp*, *p*, *pp poco rit.*, *delicatissimo ppp leggiero a tempo*. Pedal: *Pedal simile*. String instructions: *tre corde*, *una corda*, *tre corde*, *una corda*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mp*, *poco rit. p*, *a tempo pp*, *poco rit. ppp*. Pedal: *Pedal simile*. String instructions: *tre corde*, *una corda*.



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